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ABSTRACT

Intended as an aid to teachers of composition, this course guide focuses on the minimum essentials of writing included in elective courses at two general grade levels: 9-10 and 11-12. Emphasizing quality in composition rather than quantity, the guide provides a scheme of sequential composition experiences and suggests individualized instruction, the keeping of a journal by students, and the use of student writing samples for diagnostic and evaluative purposes. The guide includes: lists of objectives for language and composition and of minimum essentials for elective courses; statements about writing; lists of nine common student theme faults, frequently misspelled words, and suggested activities; and a bibliography. (JM)

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COMPOSITION FOCUS

FOR

NINE-WEEK ELECTIVE COURSES

IN

ENGLISH, GRADES 9 - 12

(In-Service Workshop, June 1973)

HENRICO COUNTY SCHOOLS

VIRGINIA

CS 201 890

DEVELOPED BY A COMMITTEE

OF

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INTRODUCTION

This guide to composition is intended to inform the English teachers of the minimum essentials of writing to be included in the elective course offerings at grade levels 9 - 10 and 11 - 12. It advocates an emphasis on quality in composition rather than quantity, with a suggested average of one writing requirement each two weeks and no limit on the amount or types of creative writing that may be assigned during any course.

The guide provides a scheme of sequential composition experiences based on the premise that the student of language must perceive the concept of unity before he can begin to write with forcefulness and clarity. In learning to structure his ideas, the student will write a variety of paragraphs and themes applying the skills of grammar, usage, diction, and writing mechanics. He will then be released to express his emotional reactions to life through more artistic structures in his journal and creative writing. The emphasis for the 9 - 10 courses introduces this process at one level, while the 11 - 12 emphasizes more sophisticated techniques.

The teacher may exercise latitude in making specific assignments; however, it is suggested that ample consideration be given to individualization with adjustment in essential requirements to fit the competencies of students at different levels within each class group. A writing sample should prove helpful to the teacher for diagnostic purposes, if it is utilized at the beginning of the first course, and for evaluative purposes at the conclusion of succeeding courses.

In addition to the composition focus specified for each nine-week period, all students should be required throughout the year to write essay answers to questions related to the basic readings for each elective course. Rough drafts of a number of writing assignments should provide experience in revision. The teacher should encourage the student to edit and revise his composition until both she and the student are satisfied that its final form represents his best knowledge and effort.

The keeping of a journal offers opportunity for each student to write creatively, to record life experiences, and to learn to commit his innermost thoughts and feelings to writing without fear of being graded. Journal writing should provide for practice in writing with ease without fear of critical comments; the journal represents a confidential one-to-one relationship between the student and his teacher.

In order that none of the specific objectives for language and composition be neglected, the first nine-week course should include practice and assignments which will accomplish the objectives of these courses. At grades 11 - 12, in academic and standard groups, objectives 19 - 30 comprise the composition emphasis. Although many of the techniques listed will be incorporated in later courses, the techniques of the paraphrase and précis and practice in writing both have been omitted; therefore, objective 29 should be given special consideration during the first nine weeks.

In the list of objectives for grades 9 - 10, in the basic group, objectives 31 and 32 have been omitted from the composition focus; therefore, these objectives should be treated during the first nine-week required course in Language and Composition.

The teacher will be responsible for seeing that minimum requirements for each course are placed in the student's folder. His folder will follow him from teacher to teacher throughout his four years of high school.

This guide is incomplete. It cannot be otherwise, for it is intended not only as a teaching aid but also as a vehicle which will stimulate dialogue and "idea swapping" among teachers as professional educators.

LANGUAGE AND COMPOSITION

ACADEMIC AND STANDARD ENGLISH

GRADES 9 and 10

GENERAL OBJECTIVES

1. The student will demonstrate a working knowledge of the seven basic sentence patterns.

2. The student will show improvement in expressing himself clearly and effectively in both written and spoken activities.

3. The student will demonstrate the accepted use of the mechanics of writing in his written expression.

4. The student will demonstrate improvement in his spelling skills and development of his vocabulary.

5. The student will recognize and avoid problems of coherence in sentence structure.

6. The student will demonstrate the ability to write a three-paragraph composition showing unity, sequence, and standard level of language usage.

LANGUAGE AND COMPOSITION

ACADEMIC AND STANDARD ENGLISH

GRADES 9 and 10

SPECIFIC OBJECTIVES

1. The student will be able to use the form classes in constructing effective sentences.

2. The student will demonstrate the use of a given word in as many functions as sanctioned by a good dictionary.

3. The student will be able to recognize and use structure words correctly in writing sentences.

4. The student will use simple transformations in sentence construction.

5. The student will apply correctly the rules governing the comma within the framework of a simple sentence.

6. The student will apply correctly the rules governing the comma within the framework of a compound sentence.

7. The student will apply correctly the rules governing the comma within the framework of a complex sentence.

8. The student will recognize the need for a colon before an itemized list and after the salutation of a business letter.

9. The student will use a semicolon according to the given rules for a compound sentence.

10. The student will use a semicolon according to the given rules for a complex sentence.

11. The student will use quotation marks with direct quotations and in the accepted standard position with other marks of punctuation.

12. The student will distinguish between the use of italics for titles of complete publications and the use of quotation marks for titles from complete publications.

13. The student will use the apostrophe in contractions according to given rules.

14. The student will use the apostrophe in inflections according to given rules.

15. The student will use the hyphen in dividing syllables at the end of a line and in writing compound numbers and words as specified by accepted form.

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16. The student will demonstrate the correct use of the marks of end punctuation.

17. The student will apply correctly the rules for the capitalization of geographical regions, political units, and periods of history.

18. The student will apply correctly the rules for the capitalization of languages and courses in school.

19. The student will apply correctly the rules for the capitalization of nationalities, races, and religions.

20. The student will apply correctly the rules for the capitalization of ships, airplanes, trains, planets, monuments, and awards.

21. The student will apply correctly the rules for the capitalization of titles of books, periodicals, poems, stories, movies, paintings, and other works of art.

22. The student will recognize and use the agreement of subject and verb.

23. The student will make the correct choice between adjective and adverb.

24. The student will show in his expression recognition of redundancy in usage.

25. The student will use the compound personal pronoun correctly.

26. The student will demonstrate the agreement of the pronoun with its antecedent.

27. The student will use coordination in sentence construction.

28. The student will use subordination (noun, adjective, and adverb clauses) in sentence construction.

29. The student will use appositives and absolutes in sentence construction.

30. The student will use verbals and verbal phrases (participle, gerund, and infinitive) in sentence construction.

31. The student will be able to distinquish between dangling and misplaced modifiers.

32. The student will be able to distinquish between a sentence fragment and a run-on sentence.

33. The student will spell correctly the words from the list of the"100 Most Frequently Misspelled Words" and other words as used in the progress of the course.

34. The student will apply basic spelling rules and techniques to increase his ability to spell.

35. The student will demonstrate his understanding of derivations, prefixes, roots, and suffixes.

36. The student will keep a journal as a continuing non-graded writing experience.

37. The student will develop a strong topic sentence which will direct and limit the composition of a paragraph.

38. The student will use various methods of paragraph construction: facts, examples, incidents, and reasons.

39. The student will compose paragraphs of description.

40. The student will compose paragraphs of narration.

41. The student will develop a formal outline for the controlling idea of a three-paragraph theme.

LANGUAGE AND COMPOSITION

BASIC ENGLISH

GRADES 9 AND 10

GENERAL OBJECTIVES

1. The student will be able to recognize and write sentences based on his understanding of the seven sentence patterns.

2. The student will demonstrate improvement in the mechanics of writing.

3. The student will demonstrate a working knowledge of the standard level of usage in constructing sentences and short paragraphs.

4. The student will demonstrate his ability to give and to follow oral and written directions.

5. The student will develop self-confidence through activities designed to provide apportunities for him to express his ideas.

6. The student will improve his reading ability by practice in word recognition and by reading articles and books compatible with his interests.

7. The student will show improvement in oral and written expression commensurate with his individual ability.

LANGUAGE AND COMPOSITION

BASIC ENGLISH

GRADES 9 AND 10

SPECIFIC OBJECTIVES

1. The student will demonstrate his ability to use words as nouns in constructing sentences.

2. The student will demonstrate his ability to use words as verbs in constructing sentences.

3. The student will demonstrate his ability to use words as adverbs in constructing sentences.

4. The student will demonstrate his ability to use words as adjectives in constructing sentences.

5. The student will demonstrate his ability to use personal pronouns correctly in constructing sentences.

6. The student will demonstrate his ability to use special function words correctly in constructing sentences.

7. The student will be able to make the correct choice between adjective and adverb.

8. The student will be able to make the subject and verb of a sentence agree in number.

9. The student will identify and construct a simple sentence.

10. The student will identify and construct a compound sentence.

11. The student will show that he can combine two given simple sentences into a compound sentence.

12. The student will show that he can combine two given simple sentences into a complex sentence.

13. The student will use prepositional phrases correctly in his sentence construction.

14. The student will apply correctly the rules of capitalization of nationalities, races, and religions.

15. The student will apply correctly the rules of capitalization of languages and courses in school.

16. The student will apply correctly the rules of capitalization of geographical regions and political units.

17. The student will apply correctly the rules of capitalization of titles of books, periodicals, poems, stories, and movies.

18. The student will correctly use the various marks of end punctuation.

19. The student will correctly use the comma with the city and state, with the date and year, with yes and no, and with direct address.

20. The student will correctly use the comma in a series.

21. The student will correctly use the comma with coordinate adjectives.

22. The student will correctly use the comma with appositives.

23. The student will correctly use the comma in compound sentences.

24. The student will correctly use the apostrophe in inflections.

25. The student will increase his ability to spell by using word attack techniques and by the application of the basic spelling rules.

26. The student will employ correct usage of frequently confused homonyms.

27. The student will gain practice in reporting observations and experiences by keeping a daily journal as a continuing non-graded writing experience.

28. The student will develop a topic sentence which will point the direction of paragraph development.

29. The student will compose paragraphs of explanation.

30. The student will compose paragraphs of description.

31. The student will write short social letters: friendly, thank-you, and invitation.

32. The student will write business letters: order and request for information.

LANGUAGE AND COMPOSITION

ACADEMIC AND STANDARD ENGLISH

GRADES 11 AND 12

GENERAL OBJECTIVES

1. The student will read to become informed about the historical background and development of the American language.

2. The student will be able to relate the different levels of language usage to the vocational, academic, and social activities in today's society.

3. The student will demonstrate a functional understanding of the grammatical structures of language in oral and written communication.

4. The student will display attention given to broadening his understanding of accepted usage and diction and to refining semantics in both written and oral expression.

5. The student will write frequently to show improvement in the mechanics of writing and the application of the writing techniques related to the four forms of discourse.

6. The student will show evidence of his efforts toward enlarging his vocabulary and toward improving his spelling proficiency throughout the activities of the course.

LANGUAGE AND COMPOSITION

ACADEMIC AND STANDARD ENGLISH

GRADES 11 AND 12

SPECIFIC OBJECTIVES

1. The student will be able to outline the major cultural influences in the history of the English language from the Celtic period to the settlement of North America.

2. The student will be able to list five significant factors which contribute to the continuing growth of American English.

3. The student will demonstrate a mastery of the more common mechanics of capitalization.

4. The student will demonstrate a mastery of the more common mechanics of punctuation.

5. The student will differentiate between the use of dashes, parentheses, and commas in parenthetical material in his use of these marks of punctuation.

6. The student will recognize the difference in the use of the ellipsis mark and the comma to indicate the omission of a word or words.

7. The student will demonstrate the use of the colon between main clauses, before a formal list or explanation, before a long quotation, and between the volume number and the page number of a magazine.

8. The student will demonstrate the use of brackets to set off editorial corrections or interpolations in quoted material.

9. The student will demonstrate the use of the semicolon in complex sentences.

10. The student will demonstrate the use of italics for words, letters, and figures referred to as such.

11. The student will demonstrate originality in the use of the hyphen to form compound adjectives and to avoid ambiguity.

12. The student will demonstrate adequate knowledge of grammatical structure to communicate his thoughts effectively.

13. The student will show evidence of the skill required to differentiate among the inflectional uses of pronouns.

14. The student will indicate aptitude and originality in the use of modifiers.

15. The student will be able to employ variety in sentence types and structures.

16. The student will show ability to employ parallel structures in composing sentences.

17. The student will be able to recognize and to use effectively words and/or phrases which serve as transitional devices for sentences and paragraphs.

18. The student will increase his skill in the use of the dictionary through comparison of the format of several different abridged publications for variances in the use of diacritical marks, number of antonyms and synonyms given, and etymologies and addenda provided.

19. The student will increase his word power through practice in diction and through the study of antonyms and synonyms.

20. The student will be able to demonstrate in writing and speaking his understanding of standard and non-standard English; formal and informal English.

21. The student will write paragraphs developed by giving factual details.

22. The student will develop paragraphs which employ comparison and contrast.

23. The student will write paragraphs developed by cause and effect.

24. The student will demonstrate ability to speak to his peer audience, communicating his thoughts clearly and effectively, both in giving reports and in group discussions.

25. The student will apply the techniques of writing in developing descriptive paragraphs.

26. The student will apply the techniques of writing in developing narrative paragraphs.

27. The student will apply the techniques of writing in developing expository paragraphs.

28. The student will employ the techniques of writing in developing argumentative paragraphs.

29. The student will distinguish between the techniques of the paraphrase and precis and will practice writing both, using selected passages of prose and poetry.

30. The student will write compositions combining description, narration, exposition, and/or argumentation as appropriate to the development of the theme of an essay or the thesis of a research paper.

LANGUAGE AND COMPOSITION

Basic English

Grades 11 and 12

GENERAL OBJECTIVES

1. The student will show improvement in his oral and written expression through practice in the application of the basic rules of capitalization, punctuation, grammar, and usage.

2. The student will achieve a degree of adequacy in various types of writing to satisfy needs which he may encounter in his social and work environment after high school.

3. The student will demonstrate his awareness of the appropriate levels of language usage as they apply to different sets of circumstances.

4. The student will demonstrate an understanding of the basic structure and organization of a paragraph.

5. The student will demonstrate a recognition of the difference between fact and opinion.

6. The student will show in writing and speaking the importance of supporting his opinion with reasons.

7. The student will demonstrate a better understanding of himself and others through a variety of reading experiences.

LANGUAGE AND COMPOSITION

Basic English

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Grades 11 and 12

SPECIFIC OBJECTIVES

1. The student will demonstrate his understanding of the basic structure of a simple sentence.
2. The student will be able to recognize the form classes by position and use in a simple sentence.
3. The student will demonstrate his ability to combine simple sentences into complex sentences.
4. The student will differentiate between complete sentences and sentence fragments and run-on sentences.
5. The student will be able to write original complete sentences.
6. The student will show improvement in the application of the rules of capitalization.
7. The student will show improvement in the application of the rules of punctuation.
8. The student will write about his own experiences by keeping a daily journal.
9. The student will write paragraphs with emphasis on understanding the organization of the paragraph.
10. The student will write letters designed to accomplish specified purposes: acceptance, regret, job application, request for reference, adjustment, and condolence.
11. The student will give evidence of his understanding of the levels of language usage, especially of those levels which are most likely to prove applicable in his future.
12. The student will distinguish between fact and opinion in reading, discussions, and writing.
13. The student will complete activities showing how to support his opinion with reasons.
14. The student will participate in class discussions and activities permitting him to gain fuller understanding and appreciation of shared and individual reading experiences.
15. The student will demonstrate his use of context clues in determining the meanings of unfamiliar words toward the end of improving his vocabulary.

DESCRIPTIONS: COMPOSITION FOCUS

The composition focus by period designation and title will introduce the list of course offerings presented to students at the conclusion of the third week of the Language and Composition Required Course. The choice of elective courses should be made with the anchor teacher and parents' guidance and be signed by a parent of the student, stating agreement. A letter under the names of the principal, coordinator, and department chairman will precede the presentation to the students of the course offerings, explaining the change in the English curriculum for the 1973-74 session.

COMPOSITION MINIMUM ESSENTIALS

GRADES 9 - 10

Second Nine-week Elective Course
Composition Focus: Narrative Paragraphs

Before a student can write a narrative paragraph, he must learn to select an appropriate topic from his personal experiences and to develop a topic sentence which will direct and limit the composition of the paragraph. Once the student has mastered the topic sentence, he should write narrative paragraphs, both real and imaginary, using the incident technique of development.

Third Nine-week Elective Course
Composition Focus: Descriptive Paragraphs

In writing descriptive paragraphs, which include not only word pictures but character sketches and analyses and pure description of items, moods, and opinions, the student will employ the detail, comparison and contrast, and reason techniques of development.

Fourth Nine-week Elective Course
Composition Focus: Outline and Three-Paragraph Theme or Explanatory Paragraphs

The development of a formal topic outline for the controlling idea of a three-paragraph theme and the actual writing of that theme will be the focus for the students who have mastered, to a satisfactory degree, paragraph development. Those students who need additional help in maintaining unity in the development of a topic sentence will write explanatory paragraphs using the example technique of development.

COMPOSITION MINIMUM ESSENTIALS

GRADES 11 - 12

Second Nine-Week Elective Course
Composition Focus: Informal Essay

It has been said that an informal essay is an example of a thoughtful person thinking aloud, as one talks to a friend. Through such essays the student should have freedom to express his opinions and feelings and the teacher to know her students.

Detail is important in the development of an informal essay; it should reproduce a scene rather than make statements about it. Its theme should be one of general appeal, interesting or unusual, and directed to a predetermined audience. Its style can be light and humorous or sober and reflective. A test of its effectiveness is to read it aloud to see if it conveys a sincere tone of conversation.

Third Nine-Week Elective Course
Composition Focus: Creative Writing

Creative writing is predicated on the assumption that the student desires to express his ideas in his own way. He should be encouraged to write both from imagination and from life experiences after exposure to a number of forms of poetry, to the short story, and to drama. The type of creative writing should ultimately be his choice, although the number of different types which he is expected to compose during the period may be determined by the teacher or be contingent upon completion of a contract to which he is committed.

Fourth Nine-Week Elective Course
Composition Focus: Expository Essay and/or Research Paper

College-bound students who have not had experience in research paper writing may elect in their final course in English to develop a research paper from a sentence outline. All students should understand the close correlation between the expository essay and research paper and should have practice in expository writing.

Both types of writing require wide use of details and require the writer to understand his topic completely, to organize carefully, and develop his chosen theme or thesis logically. The introduction and conclusion assume added significance in exposition.

SOME STATEMENTS ABOUT WRITING

(Including the "Read--Speak--Write Cycle")

Assume that writing is an extremely complex act which, more often than not, requires of any student a certain amount of rereading, revising, and rewriting. Most writing assignments should be motivated, directed, and illustrated, and some freedom of subject choice should be allowed. Early in the school year the writing activities should be relatively free of technical requirements. Initially, at least, the student learns best through carefully supervised brief practices. More and more restricted assignments can follow, commensurate with his growth in language ability.

Assume that student writing is rarely, if ever, an end in itself but is meant for a particular audience, such as a teacher, a member of the family, a close friend, or classmates. Above all, it is a medium through which the writer develops and expresses his thinking and his creative talents.

Assume that even the most backward student needs to use language for purposes beyond the merely utilitarian. In writing narrative sketches and poems, for example, the writer may exercise the aesthetic part of his nature, derive pleasure from his efforts and, by simply identifying his purposes with those of the literary storyteller or poet, increase his appreciation of the professional writer's craft. Writing with a wide range of purposes strengthens the student's grasp of language for any purpose and thus helps him to become a complete person.

Assume that the student's desire to express an idea freely comes first, that difficulties with the language conventions are important problems but secondary, and the corrections on a composition should be confined to those prinicples to which the student has been introduced. Assume further that sentence analysis is secondary in importance to sentence building.

Assume that your marks on a composition should include show-how phrasing and interlinear and terminal comments, all of a constructive nature. Honest praise for specific progress and for the following of directions should be given.

Assume that some form of effective review and follow-up should occur after the correction of a composition. It is advisable to schedule such work at the time when the student has just completed the first draft of the succeeding composition so that maximum carry-over and progress can result. The student can use all of his previously corrected compositions for review and follow-up, if these compositions are kept on file in the classroom or in his notebook.

If you have a student whose deficiencies in writing preclude his writing independently at all, begin his training by having him dictate to you what he wishes to say. Ask him to spell orally some of the more difficult words he dictates. Provide him with a dictionary and show him how to use it efficiently. Show him what he has dictated and ask him to read it back to you. Examine the spelling and punctuation with him. Later, an accomplished student can take your place in this process. (In this connection, if you could be assigned a competent student--perhaps a future teacher--he could be of great help to you as a tutor and clerical assistant in your classroom.)

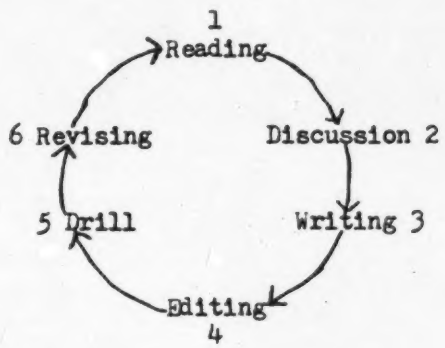
The language instruction should center on performance. In a sense, every composition the student writes is a test of his ability and progress. The corrections are, in effect, a diagnosis of his needs. If his compositions are kept on file, he can profitably review his previous work as he attempts a new paper.

If you lack time, you need not correct every paper the student writes. You can have him write two papers in first draft and then select the one he considers the better, to revise and hand in. Occasionally, as an alternative to marking a paper with formidable red ink, dictate your corrections and comments into a tape recorder, and let the writer do his follow-up work from this personalized message.

Since repetition is one of the laws of learning, make a list of the common problems that persist in the class, as revealed by each set of papers. This diagnosis will guide you in the group restudy, immediately preceding each individual's follow-up of his own pattern of problems.

For the group study, you can obtain drill materials from the students' compositions. You can duplicate one or more papers for discussion. You can show several papers for examination with an opaque projector. Or you can prepare transparencies, project the compositions, and make corrections as they are suggested to you by the class. (The student's name should be deleted on the papers used for examination by the class.)

An effective method with any class at the beginning of the year, and with an especially slow class at any time, is to lead the students through what is called the "read-speak-write cycle" (R-S-W cycle):



1. You read to the class--or the class reads from prepared mimeographed material--a brief, unfinished conduct case or problem story which ends with a dilemma. Your role is merely to set up and define the problem, no more.

2. The class discusses the alternate courses of action to solve the problem satisfactorily, carefully considering the consequences of each course.

3. The students write the solution.

4. As the students write, you move among them, quietly marking several problems on each paper with a correction code and, at the same time, listing on a note pad the more common problems. The students correct their work as they write.

5. As soon as the students complete their rough draft, you list the common problems on the board for discussion, and provide a brief drill. The students then complete the editing of their own work. A final draft ordinarily is not prepared, though several of the edited papers may be read aloud.

6. On occasion, when the students prepare a final draft, their writing should reflect what they have learned about the conventions, and they should practice necessary revision techniques: addition, subtraction, rearrangement, and substitution. This revising can better take place after the teacher has read the paper, noted the problems, and returned the paper for follow-up work.

Another unfinished conduct case or problem story is read on another day, and the R-S-W cycle is repeated.

This cycle has several advantages. Critical thinking and writing are strongly motivated. All five language functions are combined within a relatively brief but complete series of activities. The student receives language guidance at the time that he needs it most urgently, with the result that he learns more readily. You can do considerable correcting of papers during the class hour. A repetition of the cycle produces cumulative benefits.

Teaching English to hard-to-motivate students demands patience and equilibrium. It requires that the student be respected and encouraged so that he can develop self-respect and self-confidence. Creative teaching imaginatively taps the student's own latent capacity to be creative, inquisitive, resourceful. Creative teaching means trying innovative methods and breaking with tradition by avoiding boring, ineffective, ritualistic teaching routines.

From the "Teachers' Notebook" for Voices in Literature, Language, and Composition (Ginn and Company)

NINE COMMON FAULTS IN STUDENT THEMES
--AND HOW TO COPE WITH THEM

*Tip for Teachers. We correct a batch of themes, another batch, and still more batches. And we red-pencil the same, old faults over and over again. If you and your class are on this kind of treadmill, try this practice before making your next composition assignment. Review your file of student papers written to date, classify the most common faults, and rank these errors in order of frequency. You'll then have a clearer view as to which composition principles need the most intensive instruction and which students need individual attention.

Last year more than 13,000 student themes were evaluated by five junior high English teachers and 18 lay readers (most of them professional writers) in the writing program in Princeton Township, New Jersey.

At the end of the year, they listed the most consistent errors and recommended methods to cope with them during future student/corrector conferences. Everyone agreed that errors diminish when an interested, sympathetic second party makes the student aware of his individual problems and suggests specific solutions.

The following is a composite report compiled from that end-of-the-year evaluation.

(1) Careless Spelling. About 90% of a student's spelling errors involve fewer than 100 words. Often, these are easy words -- some too simple to appear on spelling lists. They include

all right	finally
receive	it's
disappear	disappoint
where	until
before	hurrying
coming	beginning

Little clues or memory tricks help students to remember correct spellings. For example, have them associate all right with all wrong -- two words, two l's. Their and heir are persons. Too, which means "excessive," has an excessive o.

Poor spelling habits can be erased by proper pronunciation, drill, constant review -- and vigilance.

(2) The Missing or Misplaced Apostrophe. Probably the most frequent apostrophe error is its omission: Marys dress, the suns rays, a days wait. Slower students find the placement of the apostrophe the severest headache: do'nt, its', have'nt.

Remind these students that the apostrophe takes the place of letters left out. Plural possessives too hastily taught result in students using apostrophes to form plurals. A teacher cannot be too dramatic in his discussion of this faulty thinking. Teaching possessives and contractions is a continuing process, and five-minute dictation quizzes every other week are more effective than a prolonged two weeks' study. An "I've-taught-that-now-back-to-literature" attitude isn't realistic. When papers are returned with multiple apostrophe errors, begin a periodic short quiz program to reinforce the students' skill.

(3) Highfalutin' Words. Sometimes a student tries too hard to follow the teacher's suggestion to expand his working vocabulary. So the youngster dips into the Thesaurus and comes up with such confusing expressions as a medium altitude boy or a voluminous abdomen.

A teacher's good humor and friendliness are crucial here, for a cutting remark might discourage the pupil from future attempts to please. Point out that pot-bellied is a high intensity word and gives a more vivid picture than voluminous abdomen.

Often the student will supply a better replacement when encouraged to do so. And the experience will amuse him. Urge students to avoid impressive sounding words. Little ones that give exact images are much more exciting: icy, red, eerie, hot, snap, burly, puny, peek, cry.

(4) Trite Words. Every student has his repertoire of worn out words -- say-nothing words like swell, terrific, awful, lovely, cute, nice, big, great, fine, wonderful, and beautiful. Unfortunately, these words seem dramatic and gripping to many students.

Illustrate how better words put a picture in a clearer focus. For example, "Joe made a running, diving catch" is more descriptive than, "Joe made a swell catch."

Mimeograph a list of words to be avoided and give each student a personal copy to keep in his notebook. Have each student add his own over-worked words to this general list.

(5) Syrupy Sentences. Take a sentence like The luscious, emerald-green grass was drenched with dew. Yuk! Too sweet! Too many adjectives!

Advise the class that adjectives are like spices. Without spicing, some foods would be tasteless and bland. So, too, with some thoughts without adjectives.

But too much is too much. Too many adjectives spoil the soup. Demonstrate to the class how an "adjective diet" can actually make a scene more vivid. In the example above, drain off the syrup and substitute a descriptive verb, and we have a pleasant scene -- The green grass sparkled with dew.

(6) Say-nothing Sentences. Junior high students are experts at writing vague sentences: More things could be seen; The view was terrific; All kinds of boats were in the harbor.

Ironically, the authors of these glittering generalities think they have said everything to be said. Questions like "What did you see?", "What size?", "What color?" can help youngsters focus their eyes a little sharper.

Follow up such questions with a few exercises designed to teach your students how to convert.

--an attractive sweater into. . . a red woolen sweater with white buttons;

--a dilapidated house into. . . a doorless farmhouse with broken windows and tattered curtains.

Remind your students, too, that the verb is the sparkplug of the sentence. Rain splattered against the windows is better than It was raining.

(7) Inadequate Sentence Sense. Students -- even slow ones -- have little difficulty distinguishing between complete sentences and fragments or run-ons in drills prepared to test sentence sense. Yet they continue to write run-on sentences and sentence fragments.

Proofreading aloud may be the antidote to this problem. When a pupil reads his paper aloud, he listens both to the flow of words and the pattern of ideas. Fragments create a void. The tongue stumbles and struggles to fill in missing subjects or linking verbs or main thoughts.

As with sentence fragments, the voice is almost infallible in detecting run-ons. It always pauses at the end of a complete sentence.

Students should know, too, that some words seem to lead into run-on sentences. These words include finally, then, however, soon, suddenly, now, there, therefore, consequently, and all subject pronouns. Label them "Run-on Danger Signals."

(8) Faulty Pronouns. Carelessness and haste cause most pronoun errors. Again, having students read aloud is helpful. They consistently correct problems of vague antecedents and case selections when they read orally.

Remember, too, that case is more meaningful to a student once he realizes that twelve pronouns are the primary reason for studying subjects, predicate nouns, prepositions, direct and indirect objects. Put a 4' x 4' chart above the chalkboard, showing which pronouns are always subjects and which are always objects.

Subjects	Objects
I	me
he	him
she	her
they	us
we	them
who	whom

This constant reminder tells the student whenever he uses one of these words he is involved with a case choice.

Change of person is also distressing to teachers: "I entered the room and you could see chairs and tables toppled over." A remark in the margin, "I wasn't even there" dramatizes the silliness of this type of error.

(9) Poor Paragraphs. All students, to different degrees, are plagued by paragraphing. The problem ranges from endless paragraphs riddled with unrelated details to paragraph changes for each new sentence.

Incorrect paragraphing stems from

poor organization of ideas -- (no plan for the composition)

absence of strong concrete topic sentences

inadequate preparation in the proper mechanics of paragraphing and punctuating conversation.

Outlining, though monotonous to pupils, is the best solution for careless organization. To give this exercise vitality, use an actual student theme and flash it on a screen. Point out how crucial a good topic sentence is to determine which facts belong in which paragraph. In your discussion illustrate the four rules of thumb for paragraph changes:

change of main topic

change of speaker

change of place

change of time.

Remember, the day to teach paragraphing is the day student papers with serious paragraphing errors are returned. Students are more responsive when they are personally involved.

--- From Professional Growth for Teachers

WORDS FREQUENTLY MISSPELLED (FIRST 100 MOST FREQUENTLY MISSPELLED)

1. accommodate
2. achievement
3. acquire
4. all right
5. among
6. apparent
7. argument
8. arguing
9. belief*
10. believe*
11. beneficial
12. benefited
13. category
14. coming
15. comparative
16. conscious
17. controversy
18. controversial
19. definitely
20. definition
21. define
22. describe
23. description
24. disastrous
25. effect
26. embarrass
27. environment
28. exaggerate
29. existence*
30. existent*
31. experience
32. explanation
33. fascinate
34. height
35. interest
36. its (it's)
37. led
38. lose
39. losing
40. marriage
41. mere
42. necessary
43. occasion*
44. occurred
45. occurring
46. occurrence
47. opinion
48. opportunity
49. paid
50. particular
51. performance
52. personal
53. personnel
54. possession
55. possible
56. practical
57. precede*
58. prejudice
59. prepare
60. prevalent
61. principal
62. principle
63. privilege*
64. probably
65. proceed
66. procedure
67. professor
68. profession
69. prominent
70. pursue
71. quiet
72. receive*
73. receiving*
74. recommend
75. referring*
76. repetition
77. rhythm
78. sense
79. separate*
80. separation*
81. shining
82. similar*
83. studying
84. succeed
85. succession
86. surprise
87. technique
88. than
89. then
90. their*
91. there*
92. they're*
93. thorough
94. to* (too,* two*)
95. transferred
96. unnecessary
97. villain
98. woman
99. write
100. writing

101. absence
102. abundance
103. abundant
104. academic
105. academically
106. academy
107. acceptable
108. acceptance
109. accepting
110. accessible
111. accidental
112. accidentally
113. acclaim
114. accompanied
115. accompanies
116. accompaniment
117. accompanying
118. accomplish
119. accuracy
120. accurate
121. accurately
122. accuser
123. accuses
124. accusing
125. accustom
126. acquaintance
127. across
128. actuality
129. actually
130. adequately
131. admission
132. admittance
133. adolescence
134. adolescent
135. advantageous
136. advertisement
137. advertiser
138. advertising
139. advice
140. advise
141. affect
142. afraid
143. against
144. aggravate
145. aggressive
146. alleviate
147. allotted
148. allotment
149. allowed
150. allows
151. already
152. altar
153. all together
154. altogether
155. amateur
156. amount
157. analysis
158. analyze
159. and
160. another
161. annually
162. anticipated
163. apologetically
164. apologized
165. apology
166. apparatus
167. appearance

*An asterisk indicates the most frequently misspelled words among the hundred.

168. applies
169. applying
170. appreciate
171. appreciation
172. approaches
173. appropriate
174. approximate
175. area
176. arise
177. arising
178. arouse
179. arousing
180. arrangement
181. article
182. atheist
183. athlete
184. athletic
185. attack
186. attempts
187. attendance
188. attendant
189. attended
190. attitude
191. audience
192. authoritative
193. authority
194. available
195. bargain
196. basically
197. basis
198. beauteous
199. beautified
200. beautiful
201. beauty
202. become
203. becoming
204. before
205. began
206. beginner
207. beginning
208. behavior
209. bigger
210. biggest
211. boundary
212. breath
213. breathe
214. brilliance
215. brilliant
216. Britain
217. Britannica
218. burial
219. buried
220. bury
221. business
222. busy
223. calendar
224. capitalism
225. career
226. careful
227. careless
228. carried
229. carries
230. carries
231. carrying
232. cemetery
233. certainly
234. challenge
235. changeable
236. changing
237. characteristic
238. characterized
239. chief
240. children
241. Christian
242. Christianity
243. choice
244. choose
245. chose
246. cigarette
247. cite
248. clothes
249. commercial
250. commission
251. committee
252. communist
253. companies
254. compatible
255. competition
256. competitive
257. competitor
258. completely
259. concede
260. conceivable
261. conceive
262. concentrate
263. concern
264. condemn
265. confuse
266. confusion
267. connotation
268. connote
269. conscience
270. conscientious
271. consequently
272. considerably
273. consistency
274. consistent
275. contemporary
276. continuous(ly)
277. controlled
278. controlling
279. convenience
280. convenient
281. correlate
282. council
283. counselor
284. countries
285. create
286. criticism
287. criticize
288. cruelly
289. cruelty
290. curiosity
291. curious
292. curriculum
293. dealt
294. deceive
295. decided
296. decision
297. dependent
298. desirability
299. desire
300. despair
301. destruction
302. detriment
303. devastating
304. device
305. difference
306. different
307. difficult
308. dilemma
309. diligence
310. dining
311. disappoint
312. disciple
313. discipline
314. discrimination
315. discussion
316. disease
317. disgusted
318. disillusioned
319. dissatisfied
320. divide
321. divine
322. doesn't
323. dominant
324. dropped
325. due
326. during
327. eager
328. easily
329. efficiency
330. efficient
331. eighth
332. eliminate
333. emperor
334. emphasize
335. encourage
336. endeavor
337. enjoy
338. enough

339. enterprise
340. entertain
341. entertainment
342. entirely
343. entrance
344. equipment
345. equipped
346. escapade
347. escape
348. especially
349. etc.
350. everything
351. evidently
352. excellence
353. excellent
354. except
355. excitable
356. exercise
357. expense
358. experiment
359. extremely
360. fallacy
361. familiar
362. families
363. fantasies
364. fantasy
365. fashions
366. favorite
367. fictitious
368. field
369. finally
370. financially
371. financier
372. foreigners
373. forty
374. forward
375. fourth
376. friendliness
377. fulfill
378. fundamentally
379. further
380. gaiety
381. generally
382. genius
383. government
384. governor
385. grammar
386. grammatically
387. group
388. guaranteed
389. guidance
390. guiding
391. handled
392. happened
393. happiness
394. hear
395. here
396. heroes
397. heroic
398. heroine
399. hindrance
400. hopeless
401. hoping
402. hospitalization
403. huge
404. humorist
405. humorous
406. hundred
407. hunger
408. hungrily
409. hungry
410. hypocrisy
411. hypocrite
412. ideally
413. ignorance
414. ignorant
415. imaginary
416. imagination
417. imagine
418. immediately
419. immense
420. importance
421. incidentally
422. increase
423. indefinite
424. independence
425. independent
426. indispensable
427. individually
428. industries
429. inevitable
430. influence
431. influential
432. ingenious
433. ingredient
434. initiative
435. intellect
436. intelligence
437. intelligent
438. interference
439. interpretation
440. interrupt
441. involve
442. irrelevant
443. irresistible
444. irritable
445. jealousy
446. knowledge
447. laboratory
448. laborer
449. laboriously
450. laid
451. later
452. leisurely
453. lengthening
454. license
455. likelihood
456. likely
457. likeness
458. listener
459. literary
460. literature
461. liveliest
462. livelihood
463. liveliness
464. lives
465. loneliness
466. lonely
467. loose
468. loss
469. luxury
470. magazine
471. magnificence
472. magnificent
473. maintenance
474. management
475. maneuver
476. manner
477. manufacturers
478. material
479. mathematics
480. matter
481. maybe
482. meant
483. mechanics
484. medical
485. medicine
486. medieval
487. melancholy
488. methods
489. miniature
490. minutes
491. mischief
492. moral
493. morale
494. morally
495. mysterious
496. narrative
497. naturally
498. Negroes
499. ninety
500. noble
501. noticeable
502. noticing
503. numerous
504. obstacle
505. off
506. omit
507. operate
508. oppose
509. opponent

510. opposite
511. optimism
512. organization
513. original
514. pamphlets
515. parallel
516. parliament
517. paralyzed
518. passed
519. past
520. peace
521. peculiar
522. perceive
523. permanent
524. permit
525. persistent
526. persuade
527. pertain
528. phase
529. phenomenon
530. philosophy
531. physical
532. piece
533. planned
534. plausible
535. playwright
536. pleasant
537. politician
538. political
539. practice
540. predominant
541 preferred
542 presence
543 prestige
544 primitive
545 prisoners
546 propaganda
547 propagate
548 prophecy
549 psychoanalysis
550 psychology
551 psychopathic
552 psychosomatic
553 quantity
554 really
555 realize
556 rebel
557. recognize
558. regard
559. relative
560. relieve
561. religion
562. remember
563. reminisce
564. represent
565. resources
566. response
567. revealed
568. ridicule
569. ridiculous
570. roommate
571. sacrifice
572. safety
573. satire
574. satisfied
575. satisfy
576. scene
577. schedule
578. seize
579. sentence
580. sergeant
581. several
582. shepherd
583. significance
584. simile
585. simple
586. simply
587. since
588. sincerely
589. sociology
590. sophomore
591. source
592. speaking
593. speech
594. sponsor
595. stabilization
596. stepped
597. stories
598. story
599. straight
600. strength
601. stretch
602. strict
603. stubborn
604. substantial
605. subtle
606. sufficient
607. summary
608. summed
609. suppose
610. suppress
611. surrounding
612. susceptible
613. suspense
614. swimming
615. symbol
616. synonymous
617. temperament
618. tendency
619. themselves
620. theories
621. theory
622. therefore
623. those
624. thought
625. together
626. tomorrow
627. tragedy
628. tremendous
629. tried
630. tries
631. tyranny
632. undoubtedly
633. unusually
634. useful
635. useless
636. using
637. vacuum
638. valuable
639. varies
640. various
641. view
642. vengeance
643. warrant
644. weather
645. weird
646. where
647. whether
648. whole
649. whose
650. yield
651. you're

MOTIVATION OF LEARNING

What can we, as teachers, do to help our basic students want to change themselves from apathetic, disinterested, unresponsive, distrusting, sporadic teenagers into students who are eager, alive, curious, trusting, and persistent? Many believe that the normal young child has the characteristics which we hope our students will recapture. It is our job to try to discover what has caused, in Erikson's words, "the most deadly of all possible sins... the mutilation of a child's spirit." Since each student's history is unique, we can try only to present some guidelines which will be helpful in recognizing causes and some suggestions which, hopefully, will bring new life.

Abraham Maslov has given us a motivational theory which seems well-suited to our search. He believes that human motivation involves five sets of needs: physiological needs, security needs, social needs, ego needs, and the need for self-actualization. These needs are pictured as a hierarchy, indicating that a need at a higher level does not come into operation until needs at lower levels are minimally satisfied. The need for self-actualization, at the top of the hierarchy, involves a desire to become all that one is capable of becoming, to realize fully the development and utilization of one's potential capabilities. This is what we are seeking for our students.

The question, then, is what can we do in the English classroom to help students have a sense of physiological well-being, to help them feel secure, to give them a sense of belonging, and to improve their self-image so that they may be free to work creatively?

By means of observation, of discussion, and of reading students' journals, we may learn much about the physiological needs of the students. Many students in basic English classes work after school and often do not eat balanced meals or get enough sleep. A knowledge of these problems, as well as physical handicaps related to vision, speech, and hearing, should be referred to guidance counselors and to the school nurse. Through class discussion, we can help students to become aware of the need for developing habits that lead to health. We may illustrate some of these concepts in the classroom by ensuring as much physical comfort as possible through proper ventilation, lighting, and seating.

More difficult to solve are problems relating to the safety needs of the students. Fears of death, separation of parents, unfairness, punishment, physical harm, the loss of income in the family--all may prevent higher needs from emerging. Some of these fears may be lessened by bringing them into the open through a choice of relevant literature. The teacher can in addition, provide a haven of security in the classroom. Basic students, more than any

others, seem to need highly structured assignments. They need to know exactly what is required of them, to be reminded frequently of when assignments are due, and to know how well they are doing. It is with these students that behavioral objectives, with the emphasis on step-by-step progression, may be most useful.

In these classes it is important that we strive to be consistent and fair if we wish students to feel secure. Rules for classroom behavior should be minimal but strictly enforced. When students are involved in establishing rules and in deciding what will happen when rules are violated, they learn about the democratic process and their sense of justice is more fully satisfied. They derive a sense of security in knowing which lines cannot be crossed and in being able to predict what will happen should one cross them.

If the physiological and security needs can be satisfied to the point where they do not exert a dominant influence on behavior, the social needs will emerge. Every individual, at some time, feels the need for affection and the need for belonging. Many basic students will tell you that they feel no one cares about them as human beings. Since they have never excelled in English, they feel especially rejected by the English teacher. We can create a climate of warmth and affection in the classroom by our attitude toward the students. We can greet them warmly in the classroom and whenever we meet them. We can praise them whenever possible, not just for their accomplishments in English but for whatever we can discover. We can listen--really listen to them in conversations, in discussions, and in their writings.

One way we can promote a sense of belonging is to involve students more completely in the learning process. Many teachers say they have learned more when teaching than they have learned in any class. This holds true for students, also. Encourage basic English students to help other students who are reading at a lower grade level. This not only promotes a sense of belonging but improves the tutor's reading ability.

Once the student feels that he is accepted and belongs to the group, we can begin to work with his ego needs. These students have known little in English except a sense of failure. They have no self-confidence in their abilities to succeed. We can begin to restore a healthy self-image by giving them work in which they can succeed and by praising their successes. Diagnostic tests will help us learn where to begin.

Some teachers have found that paired learning results in successful experiences. Students work as a team to perform all assignments and tests. Both members receive the same grade for the completed work. Self-confidence for some students seems to be acquired more quickly by working in pairs.

Students who will never excel in the communication skills can be led to see

that all human beings have areas of weaknesses and of strengths. Students are often astonished to learn that a teacher has failed a subject or is completely ignorant about some subjects. For example, some basic English students may know a great deal more about the working of an automobile than does the teacher. If we can discover the areas in which these students are successful and relate these areas to the English program, the students may develop a greater sense of worth. They will certainly be more responsive to the program because they will see a relationship between it and their lives outside the classroom.

Sometimes the self-image of basic students is further impaired because we expect too little of them. We might remember the words of Santiago in The Old Man and the Sea: "Let him think I am more than I am and I will be so." We walk a thin line here, trying to give tasks which ensure success but making these tasks challenging enough to increase self respect.

We can encourage the student to become more than he is by being more aware of our "support roles." We can help the students, especially in discussion and writing experiences, to "save face" by always trying to find some part of their thoughts to be praised and accepted.

If we can be warm and supportive, if we can create a climate where the ideas of all are respected, if we can replace experiences that result in failure with experiences that lead to success, if we can convince each student that he is needed by us and by the class, then it is likely that we shall experience one of the great rewards in teaching: we shall watch our students discover the joy in learning and the pleasure in creating.

A RULE OF THUMB FOR TEACHERS

OF

SLOW LEARNERS, THE DISADVANTAGED, AND/OR UNMOTIVATED STUDENTS

1. Keep the material relevant to the student's frame of reference.
2. Make sure the student understands what you are talking about; don't assume that he understands.
3. Use games when possible to avoid tedium.
4. Review and reinforce new material often.
5. When possible, be concrete, not abstract.
6. Use much praise and reward progress.
7. Avoid long-term motivations.
8. Keep lessons brief and fast paced.
9. Use varied activities for longer lessons.
10. Recognize the student and be his friend outside the classroom.
11. Listen to what he has to say with interest.
12. Discuss with him the "thing of the moment"; the event may present an opportunity to help him toward solidifying his values.
13. Participate in class activities; read a book when the students are reading books; write when they are writing.
14. Use audio-visual aids as frequently as possible.
15. Do your own thing; don't be afraid to innovate!

SUGGESTED GROUPING WITHIN THE CLASSROOM

The student is grouped according to his maturity level and/or his academic progress and understanding in the classroom. The student will be under constant observation and evaluation. Therefore, he will be subject to changing groups when the teacher recognizes individual advancement or regression in the student's performance.

INDEPENDENTS----RESPONSIBLE MOVERS

These students are allowed to pursue their own methods of study. In other words, the student is responsible for certain requirements, but he can choose the ones he wishes to work on or other activities that are related to his subject matter and scholastic progress. These students are totally responsible to see that their teacher receives their completed work. They will not be under any specific time schedule, but they must, in the form of a weekly calendar, keep track of their daily work. This calendar must be submitted to the teacher by the end of the period on Fridays. The responsible mover may consult with his teacher whenever he deems it necessary.

CONTRACTORS

These students are working under a contract and are following a specific weekly schedule. Their work will be checked weekly by the teacher to determine if they are proceeding without difficulty. At the end of each week, these students are to submit their calendars to their teacher.

TRADITIONAL WORKERS

These students are under constant teacher supervision. They will work on specific tasks each day and will have to account to the teacher on their daily progress. This group will have frequent quizzes, worksheets, and written assignments to help them meet their educational needs. They, too, will submit a calendar at the end of the week recording their daily accomplishments.

SOME SUGGESTED ACTIVITIES FOR GRADES 9 - 10

1. Distribute paragraphs. Ask students to find the central ideas, topic sentences.

2. The student will keep a daily journal of reactions, observations, ideas, and impressions in either prose, poetry, or mere jottings. If he has nothing else to write, he may copy a favorite quotation.

3. Write a paragraph based on a quotation.

4. Write a reaction to an idea or mood presented by a popular song.

5. Write a paragraph defining an abstract term (love, loyalty, freedom, maturity, or any value term).

6. Write a paragraph defining a character (a natural leader, a hero, a flirt, or other type).

7. Compare or contrast two characters in different works (Romeo in Romeo and Juliet driven by the same motives as Tony in West Side Story).

8. Compare or contrast two characters in the same work (Mrs. Joe is stronger than Joe Gargery in Great Expectations).

9. Compare a character from a book you are reading to someone you know (Hank Aaron with Babe Ruth).

10. Write a character sketch showing that a character is different because of his personality, physical appearance, and behavior. Exemplify these differences.

11. Write a short narrative establishing a mood.

12. View pictures (from Stop, Look, and Write! or Pictures for Writing) and write a short narrative about character, or mood, or setting, etc.

13. Using the facts from a newspaper article, write a narrative of what happened.

14. Reflect on your past experiences and choose one that you think is humorous, sad, heroic, or educational. Write a narrative of several paragraphs relating this story. Present it from the point of view of a participant in the action.

15. Write a narrative about an incident which you saw or heard about but did not participate in. Tell the story from a third person point of view and maintain this approach throughout.

16. Concentrate on a piece of creative writing:
    A. Write a definition of a color in terms of the association it has for you (orange means sunset, summer baseball games, bike riding).
    B. Write a poem "Fifteen is _____."
    C. Write a short, short story filling in the background for a poem:
       Examples: "Spanish Johnny" (Willa Cather)
       "Outside the Window" (Sara Teasdale)

17. Write a paragraph (or a poem) on your fears. What are you afraid of?

18. Write about how a famous picture makes you feel. How do you think the artist felt when he painted it?

19. Select someone you know very well and write a descriptive paragraph telling not only what he looks like but also what he is like inside. Is he brave? Kind?

20. Short composition starters:
    I feel proud when . . .
    I look forward to . . .
    On weekends I . . .
    I hope I'll never . . .
    I wish people wouldn't . . .
    I was never so embarrassed . . .
    My hair stood on end as . . .
    I wish I had . . .

21. Write a composition on one of these quotations:
    A. "To fail--do what you like;
       To succeed--like what you do."

    B. "Courage is not the absence of Fear,
       It is the conquest of it."

    C. "To be pleased with oneself is the surest way of offending everybody else."

    D. "One today is worth two tomorrows."

    E. "Prejudice is the child of ignorance."

    F. "The greatest of faults is to be conscious of none."

22. Write a descriptive paragraph on:
    A. a crowded bus
    B. a July thunderstorm

23. Write a short narrative using these words as clues:
    A. dollar, ice cream, sick girl
    B. stormy night, flash of light, scream

24. Characterize people in a picture. Decide events up to this point, decide conclusion, describe feeling and actions in picture, and make up an appropriate title for it.

25. Write a narrative about this. You walked into a room and there was a pair of shoes in the middle of the floor. It may be any room--any shoes.

BIBLIOGRAPHY OF RESOURCE MATERIALS

AUDIO-VISUAL MATERIALS

Filmstrips

Capitalization
Colon and Semicolon
The Comma in Addresses and Dates
The Comma with Appositives and Parenthetical Expressions
The Comma with Clauses and Phrases
The Comma with Direct Address, Introductory Words, Final Query
The Comma in Miscellaneous Usage
The Comma in a Series
End Punctuation
Exploring Punctuation (and Capitalization)
Italics and Hyphen
Parentheses and Dash

Films on Communication

Effective Criticism
Effective Persuasion
English Language: How it Changes
English Language: The Story of its Development
How to Judge Facts
How to Read a Newspaper
How to Study
Speech: Effective Listening
Speech: Group Discussion
The Sound of Poetry
What is Poetry?
What's in a Play?: Dramatic Action
Word Building in Our Language

Filmstrips with Records or Cassette Tape

Development of the American Short Story
How to Listen More Effectively
The Poetic Experience

Reaction Films

Adventures of an Asterisk
Chromophobia
Clay
Conformity
Dream of Wild Horses
Dunes
Glass
The Hand
Moods of Surfing
Red Balloon

Refiner's Fire
A Short Vision
Sky
Time Piece
Toys
Water's Edge

Records
- Creative Writing
- How to Write Effective Composition
- Our Changing Language
- Understanding and Appreciation of the Short Story

Transparencies
- Compound and Complex Sentences
- Geometric Designs for Writing Exercises
- Peterson's Contemporary Composition
  (Grades 11 - 12)
  - Unit I Introduction to Composition
  - Unit II The Topic Sentence
  - Unit III Diction
  - Unit IV Writing Details
  - Unit V Paragraph Patterns
  - Unit VI Word Power
  - Unit VII Sentence Structure
  - Unit VIII Personal Essay
  - Unit IX The Informative Paper
  - Unit X The Critical Paper
  - Unit XI The Research Paper
  - Unit XII Internal Punctuation
- Power in Composition (9 - 10)
  - Unit I The Paragraph: The Topic Sentence
  - Unit II The Paragraph Development
  - Unit III Outlining
  - Unit IV Sentence Patterns
  - Unit V Word Choice
  - Unit VI Punctuation
  - Unit VII Grammar and Usage
  - Unit VIII Spelling and Capitalization
  - Unit IX Dictionary Skills
- Prosody - transparencies
- Scope/Visuals
  - Consonant Crosswords
  - Determining Sequence
  - Language Usage
  - Observation Skills
  - Puzzle Crostics
  - Reading Skills
  - Reasoning Skills
  - Vocabulary Building

Vowel Crosswords
Word Attack
Word Meaning
Word Power

BOOKS

Advanced Composition, Warriner
Body Language
Breakthrough (Ideas and Goals for the Slow Learner)
Building a Better Vocabulary
The Dictionary and the Language, Lodwig
English Grammar and Composition, Books 3 and 4, Warriner
English Reference Book, Ravenell
Experience in Writing, McKensie and Olson
Haiku in English
Handbook to English, Pollock and Williams
Handbook for Writers, Leggett, et. al.
Harbrace Vocabulary Workshop
The History of English, Francis
Hooked on Books, Fader
Language and Composition Series
  Composition: Models and Exercises, 7 - 11 (Harcourt, Brace, Jovanovich), Warriner
  Contemporary English 9 - 12 (Silver Burdett)
  Domains Series: (HBJ)
    Composing Humor, Sisk and Saunders
    Discovering Motives in Writing, Folta and Trent
    Experiments in Effective Writing, Gould
    The History of the English Language, Cannon
    How I Write 1, Hayden
    How I Write 2, Emanuel
    Invention, Adler
    Language and Literature, Christ
    Meaning in Language, Holmes
    Media and Communications, Thomsen
    People, Words, and Dictionaries, Jenkinson
    The Play of Words, Briggs
    Points of View in Writing, Jenkinson and Seybold
    Regarding Language, Bolinger
    The Story of American English, Hook
    Style and Structure, Rankin
    Words, Things, and Celebrations, Johnson
    Words, Words, Words, Laird
    Write On!, Daigon
    Writing Incredibly Short Plays, Poems, Stories, Norton and Gretton
    Writing and Language 1 and 2, Gorrell and Brown
    Writer's Journal: Experiments, McBee
    Writer's Journal: Explorations, McBee

The Dynamics of Language, Books 2 - 6 (D. C. Heath)
English 7 - 12 (Addison - Wesley)
The Language of Man, Books 1 - 6 (McDougal)
The Oregon Curriculum: Language/Rhetoric II - VI (Holt, Rinehart)
Responding Series: (Ginn)
American Dream, Suhor
Artist, Robinson
Hero, Morisset
A Good Life, Purves and Palazzi
Narrative, McElheny
Reading the Writer, Purves/Lavin/Townsend
Responding, Books 1 - 6
Shape, Raff
The Writer's View, Waugh
Success in Writing, levels 2 - 6 (Addison - Wesley)
Learning to Write, Smith, et. al.
Modern Grammar and Composition, Books 1 and 2, Conlin
Pictures for Writing, Sohn
A Programmed Approach to Writing, Horden, et. al.
Reference Handbook of Grammar and Usage, Scott, Foresman Editorial Staff
The 'Riter's Eye, Sohn
Scope/Skill Books:
Across and Down
Dimensions
Countdown
Jobs in Your Future
Spotlight
Sprint
Trackdown
Wide World
Word Puzzles and Mysteries
Semantics: The Music of Words
6 Minutes a Day to Perfect Spelling
Sound and Sense, Perrine
Stop, Look, and Write!, Leavitt and Sohn
A Student-Centered Language Arts Curriculum, Moffet
Style and Structure, Perrine
Uptaught
Vocabulary for College (A, B, C, D)
Vocabulary for the College-Bound Student
What is Language, Frankel
Winning Words
Writing to Be Read, Macrorie
Writing for Real, Knapp/Davis
The Writing Road to English

LOCATION OF RESOURCE MATERIALS:
English Resource Center
Library
Instructional Materials Center (IMC)